The proposed object was the improvement of the artistic qualities of our manufactures; and the schools taught the artizan, so far as he could be induced to come to them after a weary day's labours. Many points needed solution before designs for manufactures could be improved by wearied artizans, fagging at elementary drawing on winter evenings. It might be asked, What part does the artizan act in the production of manufactures? and answered, Simply to perform, almost as a machine, what his employer directs him. Does his employer—the manufacturer—want the artizan's greater education in art? Are the manufacturer's commercial transactions hindered for want of the better art? Is he sensible of the want? Is he a competent judge of the better art if it were placed before him? As better art involves labour of a higher grade, and therefore increased cost, is he willing to embark increased capital in its production? Before we answer even these questions, others still seem to claim precedence. Why are manufactures produced? Why are more cotton fabrics woven than silk ones? Why are woollens manufactured at one season and cottons at another? Why does the manufacturer decorate fabrics for the South American market in one way, and the metropolis in another, making a difference even here between the west and east ends? Why does he sell a calico of one quality to Messrs. Hardings, or Swan and Edgar, and one of different quality to the retailer at Whitechapel? The one answer to all such questions is, simply because it is the will of the consumer. The manufacturer, if he would, has really no option about serving this consumer. He simply obeys his demand: if it be for gaudy trash, he supplies it; if for subdued refinement, he will supply it too. The public, according to its ignorance or wit, indicate their wants, the manufacturer supplies them, and the artizan only does what the manufacturer bids him. The improvement of manufactures is therefore altogether dependent upon the public sense of the necessity of it, and the public ability to judge between what is good and bad in art. Years ago, as I have said already, it was determined that an improvement in the artistic features of manufactures was necessary, and was a proper national work to be undertaken by the Government; and, since the Exhibition of 1851, this view appears to have become strengthened. To give increased effect to this conviction, this department has been established. Our first and strongest point of faith is, that in order to improve manufactures, the earliest work is to *elevate the Art-Education of the whole people*, and not merely to teach artizans, who are the servants of manufacturer, who themselves are the servants of the public. Our first object, therefore, has been to devise means by which the department may promote all the several interests involved in the improvement of public taste,—the interest of the public, as consumer and judge,—the interest of the manufacturer, as the capitalist and producer,—and the interest of the artizan, as the actual workman.

In an age of transition like the present—especially in this kingdom, where every one is free to hold his own opinions on all subjects,—politics, religion, taste, and everything else,—traditions are not respected unless they are upheld by the convictions of instinct and reason. And it is a national conviction, that the surest road to the formation of right opinions is through good education. General education, as the best means of making us religious and right-minded in morals and politics, is now fully admitted, although the system for affording it may be carried out imperfectly. Thinking men seem to be convinced, that an elevated public taste, like sound morals, is only to be obtained through education. At last we are beginning to be sceptical of the soundness of the old proverb, "Every one to his own taste," as though this taste was a property, where each, whether wise or foolish, whether actually blind or having only eyes that cannot see, was free to settle the boundaries. We have still committees of taste consisting of men who cannot even draw straight lines, and are therefore unable to prove that they even see them, and they dictate to men who may have spent years in studying the principles and practice of art. The artist may be a very imperfect one, but surely he knows more than the man who never used a pencil. Still public intelligence is beginning slowly to admit that there is no royal road to a knowledge of art, and that, like language, or mathematics, or chemistry, art must be learnt, and indeed can only be learnt, by slow degrees. The Government has now arrived at that conclusion, and has broadly affirmed the principle that elementary knowledge of form and colour shall be part of the national education; and this department is charged to carry this important principle into effect.

We are devising gradually a course of proceedings, by which we hope to enable all schools in the United Kingdom, even the most humble, to acquire this elementary knowledge; but it will be a long time before a system approaching to completeness can be matured. In the meantime, however, some little in a right direction can be done everywhere, as well in the school of a distant country village as in one in the metropolis.

Preserving the principle of a partnership and mutual action with the public, the Board of Trade has determined that every public school of an eleemosynary character shall be able to obtain a stock of drawing copies and models at half their cost price. We are collecting the best examples from all parts of the continent. We are examining all systems, and, without prejudice for any, endeavouring to form a catholic judgment upon what may be most deserving of recommendation. We have already prepared a list of objects which we do not hesitate to recommend. Gradually we shall be able to improve this list, but in the meantime there is something to act upon. Every one, therefore, interested in the management of a public school, may obtain the whole or any part of the objects in this list at half prime cost. For a single sovereign's-worth of these objects, we have already sent examples to poor village schools, managed by self-sacrificing clergymen, who act as the patriarchs of their parish on stipends of 100*l.* a year! We are preparing a manual to show how these models and examples may be used by teachers who have not learnt drawing. We are organising a body of teachers who shall visit schools possessing these objects, and demonstrate to the masters how to use them. Our proceedings can only keep pace with the supply of qualified teachers; upon whom, it is obvious, that all effectual measures must depend. But we are not insensible to this want, and are endeavouring to provide for it, and we hope, from the several training schools, to obtain a corps of masters who may be able to acquire the power of imparting elementary instruction in the principles of art, as they do in other branches of education, and yet may not themselves be pre-eminent artists. A perception of the metaphysics of teaching is more important than the mere skilful practice of the thing to be taught. An expositor may be clear, although a clumsy manipulator. To teach children how to see straight and curved lines, to know a sphere from an oval, and to prove that they know it by drawing it; to show them how to perceive that most objects appear with light and shade, and that there are colours in the world which may be artificially brought together well or ill, according to certain laws, requires only ordinary intelligence. It is not imperative that every one should be an incipient Raffaelle to teach these things.

Where a locality has a sufficient number of schools to justify the appointment of a master to visit each school in rotation, and is willing to pay at the rate of 5*l.* a year for each school for a lesson to be given once a week, there we shall appoint a competent master as soon as we have trained him; and we have already commenced this system at the National Society's School, in the Sanctuary, Westminster, and at a large school for adults and children near the Charterhouse, conducted by the Rev. W. Rogers, and numbering several hundred students.

The speaker then treated of Distinct Schools for Elementary Art; advanced Schools for Technical Art Education; and the Special Classes at Marlborough House. Under the second of these heads, he properly urged that the manufacturer must be led to support them, not for charity's sake and an affectation of promoting the arts, but because they are indispensable to his own progress. When a calico printer feels that his son, a future partner in his firm, is disgraced at being far below in knowledge of art the artizan whom he assumes to direct, then he will send his son to the school of art, and pay adequately for his instruction; but so long as the school is organised chiefly for the artizan class, and the rich manufacturer supports it as a charity, and with that pride that apes humility, he will not send his children there. Gradually, however, the eleemosynary system is changing for a self-supporting one, and it has been and will continue to be the effort of the department to convince the local committees of the necessity of this change. Unless they are content that their rich localities shall remain state pensioners for art education, and falsify all their professions of local independence, they will rouse themselves to make it.

WANT OF MEANS FOR THE IMPROVEMENT OF ARCHITECTURE.

IT cannot but be considered as a defect in the system of education in England, that the study of the arts (architecture, of course, included) does not form a part of the intellectual training of all classes of the community. In fact, in the majority of our schools, public as well as private, the study of the arts, as a necessary branch of liberal education, is almost entirely neglected, or so imperfectly imparted as to be worse than useless. As far as architecture is concerned, it is true that we have a few public schools, such as the London University or King's College, to which architectural professorships are attached, but the advantages offered by these institutions are of too professional a nature to render them of much benefit to the public generally, except to those who are studying architecture with a view to ultimately following it as their calling in life. To those the opportunities of acquiring knowledge afforded by these institutions are invaluable; but as a means of advancing architecture as a popular study, the range of subject treated upon is far *too* professional to meet the exigency referred to. It cannot be doubted that great good would be the result, if the study of the arts, and especially architecture, were to be made a part of the education given in our schools. The success which has attended the various artizan and other schools, established for the express purpose of affording such instruction to the working classes, is a convincing proof that they are by no means backward in availing themselves of those opportunities for instruction which are placed within their reach.

On another ground, and an important one too, the advantage of architecture forming a branch of ordinary education may be urged. It would early determine whether or not those who propose to follow it as a profession in after life are qualified by natural inclination and talent for the successful practice of it. Perhaps there is no evil connected with our profession which requires so great a reform as the system by which young men are, nominally at least, made architects, and drafted into architects' offices as articled pupils for five or seven years, regardless alike of either talent or inclination, and whose only claim to be devoted to the profession thus blindly chosen for them is, frequently, that their parents are able to afford a few hundred pounds to article them, from an erroneous idea on their part, that by so doing they are at least providing them a respectable position in society, forgetting that they are perhaps storing up nothing but disappointment for them in after life, by the very means which they intended for their ultimate welfare. This is a serious evil to the public as well as to the profession, and one that is not likely to be remedied until the public are

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